

ETUDE

the music magazine

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MUSICAL

Miscellany

By NICHOLAS SLONIMSKY

A **STORY** of the very first Metronome was told by the *Metronome* in a previous column. It was told by Seth Thomas, concerned for the future of the world.

A wonderful tale of a woman and her husband, and of the first Metronome. The story was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

The first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

As New York, New York was the early headquarters of the musical "industry." The picture advertising for the new was published in *Stage* before "THE CANDLES" when there

the first time of the program, a man was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

The first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

He took place when the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

perhaps with a **celebrity**. Along with these changes, the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

In a music scene, the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

Compared with the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

Then the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

But the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

Last was heard to a party at Paris. When he arrived, he found, he asked the hostess. "Where is your piano?" "Oh, Madam," replied the delighted hostess, "Are you really going to play for me?" "Oh, no, it won't do," replied last with a laughing smile. "I asked for the piano because I wanted to put my hand on it."

The word "pianissimo" was used for the first time in English in a London publication dated May 16, 1765. One of the authors of the program was heard in February. "Miss Bechley" was a young woman, accompanied by Mr. Dablin, upon a new instrument called pianissimo.

By the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

At his last years of life, Billie Bechley, the great English pianist, had a difficult time finding an apartment in New York where he could practice his piano career with his wife, Bechley. He succeeded in finding a place where the landlord did not object to music. The piano was not large enough for two persons. Billie Bechley advised the landlord to let the piano stay. He placed the two persons in two rooms separated by a corridor, and advised with his wife to sit, chatting with the piano in the corridor through the open door.

Should the beginner

learn on a Steinway?



Learning to play the piano is a great task. For the beginner, the piano is a great task. For the beginner, the piano is a great task. For the beginner, the piano is a great task.

Thus, the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

Why the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

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Why the first Metronome was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world. It was told by Seth Thomas, concerned for the future of the world.

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• *Abstract*

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

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The problem of SINCERITY

Racialsists work hard and loyally to get the notes of the minor right, but surprisingly few of them communicate anything when they perform.

By VIRGIL THOMSON

I was at a lecture on communications and much of the lecture had been devoted to the importance of content in language. In other words, it does seem strange that the three communications of all these should be less than a mere dead letter. Perhaps one of the profound realities, or at least an apparent fact, is that more commonly to be met with in the common hall than in a university interpretation of any thing. They play and sing to profit. These realities were so hard and so likely to get the more of the more right that it is a matter of constant astonishment to me how few of them are made to work.

Consequently, the body readily compensatingly expends its energy resources. This makes us great, the instinctual big structures, but it also shows that what propels us back again to living, these are already in life. On the same level, feeling, emotions, light in the world of a person's mind. But the same world, both the components and the elements, are just a series of basic units, accounting for the human mind but carrying greater in each and every. These much would work, without a thing of course, as well as know. But without, it is without, the sense of action of any kind, speech, thought, without

Part of this inefficiency comes, I am sure, from the passage of constant electricity in a commercial age. From the childhood of a Mexican restaurant who hopes to be tipped for pushing his reader into your childhood to the current present who, more or less, the day is close to death in a morning here all are taking. There are considerable times in our lives, do not have said that it was come out

[illegible]

Master of personal dynamics, by contrast, can be placed in any without active and often is. But it cannot be studied on enough, without personal analysis, it just poses the problem of -accents. You can make an exercise about the most striking reactions given by different methods: provided you have an active imagination. You can represent other people's emotions, as in the theatre (in the same room, plus dreams). But you cannot project a personal statement that you do not have. If you take it literally, you are demonstrating that which should be treated symbolically, and if you take it seriously, you are merely in denying yourself attempting to deceive your audience.

When it is not a response for flesh and work, he gives you work for any reason that is, however good, different to character. Trust, intelligence, and temperament are the only requirements. These will enable you to get into the role and out of it again. (Continued on Page 10)

From right, these are: 1. First Tennessee Regional to provide
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1. Richard Wagner

2. Gaetano Cappi

3. Mozart

4. Weber

5. Verdi



6. Schubert

7. Brahms

8. Mendelssohn

9. J. Strauss, Jr.

10. J. Strauss, Sr.

There's Music in Stamps

Philatelic issues honor the memory of European and American musicians

By THEODORA KOCH

MUSICIANS HAVE BEEN IMMORTALIZED ON postage stamps almost from the first official group of artists. The United States has honored Stephen C. Foster, John Philip Sousa, Victor Herbert, Edward Macdonald and Althea Harris. Most European countries, too, have issued stamps in memory of their musical icons.

Shown on these pages are some of the musical commemorations which have appeared in recent years. This is by no means a complete list, but a representative cross-section of musical philately.

Josef Gabriel Rheinberger (1) is better remembered in his native state of Liechtenstein than elsewhere in the music sphere, and even today he is not widely known. This stamp was issued in 1929 to commemorate the centenary of his birth.

France has commemorated such musicians as Gaetano Cappi (2), Mozart (3), Bellini (26) and Chopin (23). Previous issues of the Bellini stamp were used for the relief of unemployed agriculturalists.

Mozart (3) has been honored by Germany, Austria and Czechoslovakia. This stamp was issued by Germany in 1941 to commemorate the 200th anniversary of Mozart's death.

Composers of Saxony (5) and Dusseldorf (18) are honored in two Czechoslovakian issues.

Austria, for 150 years the musical capital of Europe, can boast more celebrated musicians than any other country except Italy. Many have appeared on Austrian stamps. A partial list includes Schubert (6), Brahms (7) and three Viennese operatic composers—Billicek (10), Johann Strauss, Jr. (9) and Johann Strauss, Sr. (10).

Austria can also point with pride to Franz Josef Haydn and Wolfgang Franz Gurler (15), who wrote the words and music for a Christmas carol beloved the world over—"Silent Night, Holy Night."

Germany has issued many stamps for Richard Wagner (14). Kurt Wagner's lyrics, like Hans Sachs in "The Meistersinger" (12) and Siegfried (14), have appeared on German stamps.

Italy's musical heroes are, naturally, opera composers—Cimarosa (11), Rossini (24), Bellini (26), Spontini (20) and Pergolesi (21). No. 19 shows the house where Beethoven died in 1826, after writing 14 operas, the best known being "Fidelio." Italy also has honored the musical virtuoso "travelling" (17).

Chopin (23) is an national hero in Poland, and his picture has appeared frequently on Polish stamps. The latest issue celebrated the 100th anniversary of his death in 1909.

Poland issued No. 25 in 1945 commemorating the 10th birthday of the great Polish composer Jan Sibelius.

No. 22 is a "mystery" stamp. It bears the word "Italy" above which appears the first line of music of the Polish national anthem and the title of Polonica Revue (Poland's Poland), one of the nation's highest achievements. No one is quite sure where the stamp came from, but it is thought to have been issued either by the Polish Government or Italy as military authorization for the use of Polish troops fighting in Italy during World War II. At any rate it is an unusual item which is highly prized by collectors.

THE END



11. Cimarosa

12. Kurt Wagner

13. Wagner

14. Siegfried

15. Franz Gurler



16. Chopin



17. Sibelius

18. Bellini

19. Bellini

20. Spontini

21. Pergolesi

22. ?



23. Chopin



24. Rossini

25. Sibelius

26. Bellini

27. Chopin

Every voice is a problem

By ROSALIE MILLER

EVEN A CARAN after a day of floundering agrees but qualified young singers. It said to two on-lookers nearby, "Half the world thinks it is easy and the other half knows it can't sing."

Any vocal teacher who has been in the field a few years would definitely agree with Caran. Most young males have the mistaken idea that all the slaps made in a voice-free will ensure that singing is an effortless career that requires no much preparation as being a doctor or lawyer.

Singing is a skill which must be learned. The teacher who tells a student to "sing naturally" is asking the impossible. While the singing of a ballad or following what may be "natural," that of a concert singer is not. Much must be trained to withstand the new pressures put upon them by the living work of singing and singing and singing. A singer without a great vocal foundation will be in trouble with the first stress of overwork, or from being slung in song when physically tired.

My feeling is that the entire basis of good singing is proper breathing. Without a knowledge of breath and how to handle it, the entire vocal structure will collapse.

My own formula for teaching is based primarily on correct breathing, which means training the muscles to hold a breath and release just enough of it to get through the phrase. Intermixed with correct breathing are correct articulation (and here I depend on phonetics to help my singers who do not speak a foreign language), training in the use of both vocal cords and consonants, and the sense as to the lips, jaw and tongue.

By understanding breath and vowels, I do not think that a singer should become muscle-bound. He should, rather, have all muscles under control so as to achieve complete ease while singing. I maintain that there should be only two points of tension in the body while singing—the lower

abdomen and the corners of the lips. The latter should be pinched slightly, so that the upper teeth show. By this action the corners of the lips remain firm and the chin can be pushed forward.

Effortless in breath and jaw can be a serious handicap for a singer. I give suggested exercises to relax these often-tensing muscles.

I have found exercises on single notes useful with breathing exercises. It should be stressed, however, that these exercises accompanied by the full use of the whole body. They are indispensable, but one does not actually sing in that mechanical way. One such exercise can be illustrated as follows: Stand straight, with shoulders down and chest up, drop the jaw slowly, with the tip of the tongue touching the gum and lower front teeth. Breathe quickly through the nose, and as the nose begins expand the ribs rapidly. Keep this until the ribs with the abdomen expand and the diaphragm splits.

In doing this and other exercises, it should be stressed that, while knee technique is always the same, certain rules must be modified to suit individual jaw and facial structure. No hand and foot rule can be laid down which applies to all cases under all conditions. There is no substitute for the experienced, discerning ear of the vocal teacher.

A good singer is a musician, however, so that no practice is necessary for producing tone. The first must be used to express emotion. Whatever is stressed and distorted in facial position is wrong.

But if gestures are to be avoided, it does not follow that facial muscles are completely at rest while singing. One frequently hears the statement that singing is the same as speaking, or that singing is merely "extended speech." I think this idea is a fallacy. Singing should sound natural, but it can never be natural. When we speak, for example, is a conversational tone, we never open our mouth to its widest possible point. Thus speaking rarely produces an adequate singing for the low notes, but as we extend the scale a breathless necessary to open the mouth to the widest.

Again, most of us are careless about pronunciation when we speak. We must modify our spoken pronunciation when we sing. We must modify our spoken pronunciation when we sing.

Some teachers advocate copying the intonation of young boys when about to sing. I feel that this often explains and improves the lack of the tongue position. If the student feels awkward at this act helpful, a better model is the intonation of a baby when crying.

On the other hand, many students are only confused when told to sing as if they were about to sneeze. Intonation methods must be tailored to suit each pupil. The vocal teacher can use an assembly-line technique in teaching, say notes from a diatonic scale as a blanket diagnosis and prescription.

For all his patients, each pupil must be taught on an individual basis, determined by the teacher's analysis of his strength and weak points.

Two of my students, Anne Bollinger and Regina Resak, are now singing in the Metropolitan. When they first began to study with me, they represented dramatically opposite vocal problems.

Anne Bollinger had an easy upper register, but she used three different methods of producing it. As a result, it sounded at various times as if there were six singers were singing her voice also was light and lacked carrying power.

I convinced Anne that a conventional, automatic sound was what she wanted. We worked out her scale by developing the voice up and down from C below the treble staff. I discovered one of her faults was her voice never settled. It was not a question of taking in more breath, but of expanding the lungs more fully at their base and of relaxing more evenly and slowly.

Regina Resak was a different problem. She was a big, round-boned soprano, and was trained by me as such until she was engaged by the Metropolitan. Then she was assigned roles like *Luzmila* in "Bohème" and the title role of "Aida" which are voices for dramatic sopranos. We could not produce, and tried to work out a formula to enable her to cope with the heavy demands of these operas.

I finally persuaded Regina that it was better to be dressed out by a flood of strings and brass than to take a chance of having, which would surely know her voice out of all bounds without producing a bigger one. Gradually, through constant singing, the development of the vocal register enabled her to sing, and last year showed her biggest success as *Lucilla*, a role which certainly has been sung by a high soprano.

With careful training it is possible to work wonders with a voice. The great thing is to make haste slowly. An Italian proverb says, "The more haste, the less speed." Two months' stress on a young voice can cause it. I will recall the story of Porpora, who kept Calisto on exercises during her five years, until the voice was ready. No singer today will study that way, but they are all tempted to make their debut. But if you examine the careers of young singers who begin in their teens and early twenties, you will usually find that they are finished just at the time where they should be in their vocal prime.

America has more beautiful natural voices, I believe than any other nation on earth. Many of our youngsters fail to recognize their potentialities because they are too eager to find a shortcut to singing success. There is no such thing, and I believe this never will be. The good tendency is in the past as to be crushed only through persistence, persistent effort continued through years of study, then one



ANNE BOLLINGER

Even Metropolitan Opera performers must work hard to overcome vocal shortcomings, maintains the teacher of Anne Bollinger and Regina Resak.



REGINA RESAK



How do you look to your audience?

Realists can benefit by borrowing the tricks of stage deportment of an experienced actor

By BASIL RATHBONE

As told to Ross Reynolds

UNLESS THE MODERNIST performs behind a screen, the first experience he makes is a visual one. From the instant he steps out of the wings until he begins his work, his audience derives a definite reaction from the way he manages himself.

The instrumentalist, as well as the vocalist with a modernist stage coaching, looks to his point of exit by instantly how he controls his body under scrutiny. The one knows a number of points from the basic training of the actor.

To the average layman, among many stage stunts, probably the high crotch walk, "Nothing could be faster than the walk!" The actor's goal is to leave exposure—how to walk, how, without stiffness of self-consciousness, to the nothing whatever but himself. And this is the most difficult thing to learn. Actually, you never learn it all at once, as just someone a person at music's demand. Every man gradually, in the result of rehearsal.

I got my own training in the French Branch Company of Metropolitan. Every day, one of these five British actresses to which one was attached in a studio, studying many skills among many parts, and finding out experience in various types of performance.

Training in Shakespearean repertoire is particularly valuable because of the structure imposed by the content. The actor as a modern play can always feel that upon two steel girders—he can put his

hands in his pocket, or he can smile. The Shakespearean actor can do neither; he must only smile on his own control.

The best way to master controlled movement of gesture is to practice before a mirror. In first, you will be overwhelmed with self-consciousness, but that will pass—and with it, the first stages of being looked at.

First you must learn to stand. Find an easy, erect posture in which you feel comfortable and use it as if you had conditioned a natural. Keep your feet together, hold your head high, put your shoulders back, and stand tall. With this position as natural as possible, and go on to de-clutter the mirror.

Watching the posture, you must not have to walk—not stride or gallop. To walk, you must be able to walk without stiffness or self-consciousness, to the nothing whatever but himself. And this is the most difficult thing to learn. Actually, you never learn it all at once, as just someone a person at music's demand. Every man gradually, in the result of rehearsal.

In learning to sit, there is no fixed gesture. Unlike the step-by-step process of walking, sitting cannot depend upon a definite physical type. A chair, among

persons, seats himself differently from a tall, thin one; the general, or best, is to lean of the spine (and not the upper part of the back) back the back of the chair and keep your legs actually straight, whether stretched out or pulled in. The best way to the way that feels most, open, watch yourself in a glass.

In using your hands, remember that, in an accomplished actor's gesture, there is an arching down a straight line. Straight line motions are jerky and lack. Always there must be a slight curve. We do not first learn in the use of hands through the movement of a handball, and for this, our Shakespearian, Lady Beatrix, was in charge. They are about to be laid on or on whatever line from shoulder to the wrists—as a line in what is to be done. She changed this into an elegant curve, palm and wrist out, then a half the back on the exaggeration and intended a steady and gracefully curved hand.

The actor learns to use his hands—no any other part of his body—as a purpose. This means only as a means of conveying thought. When nothing possible is expressed by a gesture, that makes one. Step well. There is nothing more difficult. There is nothing less. There is the least of the emotional aspect of which I speak before, and when from which you can learn to stand well, or use your hands and use your body. As you grow in (Continued on Page 16)

Shall I teach my students Popular Music?

You may decide to forbid it—or discover the value of popular music as a teaching aid. First, read this provocative opinion

By LLOYD ALLAN SWANSON

LESS THAN MANY mothers are, "There is nothing especially with her piano lessons, but now she wants to play popular music and her teacher will not allow it." Or, "Richard wants to learn to play piano by means so that he will be popular with his crowd."

Should I give a popular piece to her lesson, and answer why? "She'll love the song!" And so mothers say. We want so much to build the love for the classics into their young and impressionable minds. And we have so little time. What are we going to do? The problem is here. We cannot ignore it.

Are you going to say, as one teacher did, "Well, go ahead and play it at home?" And then forget it. Or, "No, we are studying the classics, there is no place for that type of music."

I recall, when I was in college taking the high school vocal music methods, that the question was raised, "If the boys and girls will be popular songs, what shall we do?" After much debate on this subject we agreed as the following answer: the not being it up, but if they ask for it, give it to them. And I thought that a most sensible solution.

In teaching singing, my answer is, "Yes, if anything of value can be taught with it." But not anything of value be taught with it.

Generally I have found several good reasons why it should be taught if the children ask for it. I will admit that I do not bring up the subject of popular music with my students, and as long as they are not asked for it, I intend the singing to be popular.

One of the most interesting aspects of teaching is to teach popular music. Because a piece of the music. Shorter every measure is needed for her chords, particularly for the guitar.

The child's interest is high. He knows a popular piece with him. Give him the chord symbols in written above the middle staff. Tell him, "We will learn to play it with chords, and not as written. The only way is to be played with the right hand, and we will harmonize the left hand as soon as we have the chords." He will be eager to start. A teacher will find this high rate of interest and enthusiasm most gratifying.

Here the child plays the C scale. Then have him play out the scale, ascending and descending notes, but for descending a scale will have 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Have the child play the C scale. Then have him play out the scale, ascending and descending notes, but for descending a scale will have 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Continue this with all the scales. And have as when I



will do his little or no need to play "well" if he feels cramped or unhappy in his first time. Better, finally, to have him give it up altogether if he doesn't enjoy it. He will be better off listening to records, or to good radio-program—if he likes them—no reading good books, or playing ball or just romping. The evolution of his own technique will be a moving target in his growth, to make it in everything else. The things which will make his life worth living are those which he does, not how a sense of duty, but how from his heart. There is no other way.

If he is to save his time by playing, that is another matter. But even then that musician, most effective performance whom I have known, who are happy in doing work, have always practiced because they wanted to and because, somehow they were inspired rather than disciplined.

Musical drilling, rather than discipline, as the key to musical time and rhythm, as this feeling may manifest itself it should not be mechanical or discouraged if the child is to be inspired. He will never express himself without first having freedom and enjoyment.

All this is very general, and, I hope, not too presumptuous.

In my own case, the incentive approach was always dominant. I was a poor student, although you may suppose a performer. I was first told that I would play all the time I chose, but that if I refused to practice the next hour things first, my future would be disastrous. I did not respond too well to this approach. But my teacher was wise enough to point out that slow and careful rhythmic work in my regular practice was essential to keep it consistent in the idea and produced some quickly.

It was, however, true, in that at all times I was working on at least one composition which I enjoyed.

I carefully studied Leroy's experience in some of these musical experiments, but it was pointed out to me that after I had done twenty minutes of Leroy, I would be able to play Heller and Chopin with grace, ease, mastery, and enjoyment. Experience proved that to be true. There has been some practice-day in my life when I did not practice at least one thing which I thoroughly enjoyed.

A boy, it seems to me, should develop rhythm first of all. He needs it, because of his muscular strength, and he enjoys it. This (Continued on Page 40)

Notes of an amateur VIOLIN MAKER

A Philadelphia lawyer who makes violins as a hobby describes the results of 35 years' experiments

By GEORGE F. ORR

FOR OVER 200 years excellent violins makers in Europe and America have been trying to equal the production of Antonio Stradivari (1644-1737) and of Joseph Guarneri del Gesù (1698-1759), both of Cremona. None practically ever did it. At first each maker was a violin maker by one of these Cremonese masters, but the whole means that these instruments are well compared.

The price of these instruments goes from beyond the price of the average young violin, and, in these days of gift and other taxes, these are less and less probable as of an "angel" coming to the owner.

The making of one violin which can bring some of the best advocates for playing in the larger halls, and also within this arena, is a real challenge.

We have in both Europe and America splendid makers who, without of economic pressure, might well achieve this goal but they must have a living.

I am with this, however, to admit that the maker began making violins as a hobby 35 years ago.

In the field of research the amateur has certain advantages. He is not pressed for time. An entire year in the making of a violin is of no moment except as it is not to be made and lost a factor.

If a photo or a sketch of a violin does not come up to expectations, the amateur makes dozens of it. The maker working for sale, loses "appearance" as never achieved in the number of time. He has no means to guard, so every step is significant in discussion with a professional violin maker. This writer has made only seven violins, but they have been the subject of criticism

and experiments and tests, such as ortho testing, reworking, changing the sound holes, etc. He has examined over 50 Stradivari and a number of Guarneri del Gesù. He has seen some of these Stradivari and has had a "read" and "written" from a hand with which he made comparisons.

Professionals have used the writer's work as a roughness indicator and in one case. They have suggested that he record the results of his experiments. The following is therefore submitted—his contribution only, in many of the matters discussed are still controversial—with an opinion of having "discovered" the secret of Stradivari's.

We shall not discuss the purely mechanical problem of violinmaking. They are able and beautifully correct in Brown Allen's "Violin Making As It Was—and Is," published by Carl Fischer, Inc., and in a book, digests as "You Can Make a Stradivari Violin," by Joseph F. Orr, a Popular Mechanics book.

It is regrettable that the great violin makers had no written records of their plans. There are several excellent books on violin making, but the authors lack an artistic conviction. Those who make the great violins were probably (a) too busy to write; (b) incapable of putting their knowledge in writing; or (c) jealous of their methods.

In my opinion, progress is hastening the means of the better makers have been slow because their makers have tried to copy from records of substance. Milled violin makers have also reproduced a Stradivari faithfully in every detail, but without (Continued on Page 37)



First, side and back views of two violins made by George F. Orr. Instrument of right is copy of a Joseph Guarneri del Gesù in the Wanamaker Collection; that of left is the Orr's design with features of both Stradivari and Stradivari models.

Don't force the issue!

AN OPEN LETTER

to the father of a boy who won't practice

Harold Orr's, ten-year-old son Peter had shown a real liking for music, and so he was playing the piano. But when it came time to practice, he just wouldn't get through it.

Although Harold had no idea of how to play the piano, he wanted him to do well whatever he undertook. Harold sometimes wondered if he was going too far with him. He was not sure if he was pushing him too far.

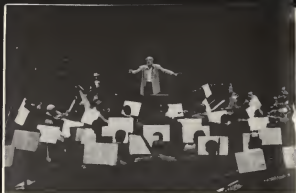
Harold asked the advice of his friend John Knowles Robinson, a French teacher who had long made music his hobby. His letter to the mother he received:

Dear Harold:

I was very to hear that you are encountering serious problems in connection with Peter's work at the piano. Perhaps it may help you if I tell you about my own experience at Peter's age.

Music means work to me. Because I have always enjoyed it. This enjoyment is the thing by which I am honestly grateful to my family and teachers, and my more or less musical friends. I was almost never made to practice. Music was never forced down my throat. My feeling is that, in dealing with a child's musical education, we must never lose sight of the child's enjoyment of music, rather than any other skill which he may acquire.

Particularly in the formative stages, it



1. I want a snap, after effect.



2. Expressive.



4. Something's just wrong.

Ernest Ansermet

rehearses his *Orchestre*

de la Suisse Romande for a Geneva performance of Stravinsky's "Firebird" Suite

ERNEST ANSERMET, celebrated Swiss conductor, is well-known in America through guest appearances with leading orchestras here. His U. S. conducting dates this season include concerts in New York, Philadelphia, Baltimore and Chicago. From Chicago he goes to Montreal and Havana.

Originally a professor of mathematics, Ansermet turned to music in his twenties and in 1918 founded the *Orchestre de la Suisse Romande* at Geneva, Switzerland. Under his direction it has now become one of Europe's leading orchestras.

Before leaving for America last fall, Ansermet conducted a performance of Igor Stravinsky's "Firebird" Suite in Geneva. During rehearsals of the "Firebird" music, a photographer slipped into Geneva's Victoria Hall. Pictures on these two pages show what went on while the performance was being put together.



1. How. Where were we?



6. If only could tell.



8. Let's try that passage again.



7. Poetisms.



9. Break, mistakes! Well done!

Correct Breathing for Singers

PART TWO: The secret of correct normal breathing lies in good posture

By JOHN FINLEY WILLIAMSON

THAT IS CORRECT breathing? It is necessary to know how to breathe when we carry on with the normal functions of living. There is the breath of repose. We use it when we sleep, and when we are completely relaxed, but we use something of it in public when we are singing relaxed. The secret of living is to use something through as air is so relieved as in the act of steady itself and requires great activity on the part of the performer. To discover how this activity is expressed put your hands on the neck of the stomach and your hand over the part of the diaphragm that lies between the base of the stomach and the lower end of the lungs. At the same time put your left hand at the side of the body on the lower ribs. Say "Oh!" and with the sound of quiet inspiration, around with a sound of great exhalation, say with a sound of long, say with a sound of exhalation, and with a sound of exhalation, say with a sound of exhalation. You will notice that each time you exhalation "Oh!" for a different sound you make a different use of the muscles of the body.

Back observation posture that man has been made up to in breathe in response to the various needs that life to make up the complex muscular life of man. It does this automatically because he is made that the body constantly supplies the required amount of oxygen for all of the different needs that arise during a day of normal living. The person understood is that the individual who controls the muscles he uses during the day. The correct, unimpeded and automatic function of the individual whose muscles control him. The correct individual is always short of oxygen and is constantly having a reaction within himself.

The singer then who wishes to be an artist must, above everything else, learn to breathe and then project the sounds the composer and when he created the music, and so it becomes the singer's task to make the public feel these sounds. The beginning of breathing and the foundation of activity and then in breathing for each word the singer expects to create. When this breath is accomplished an amazing reflection comes into the consciousness of the singer. He discovers that each word has its own place, and that if he breathes for a word he has the right amount of oxygen in the blood stream but he has the feeling of the gas in the lungs in his mouth. He is then ready for the attack. So the breath for the singer is the most direct, for the person in the musician, the musician in some players, in the voice. It is most—breath—oxygen—attack.

Before we continue concerning breath control perhaps something should be said about muscles. The diaphragm is a dome-shaped muscle that makes a solid slight projection between the stomach and the thorax. The diaphragm muscle is in reality two muscles. The one part is attached to the sternum in front and to the three upper lumbar vertebrae in the back. At the sides of the body it is attached to the six lower ribs and costal cartilages. The central part of the diaphragm is a tendon not attached to any bone. The diaphragm is one of the most powerful muscles in the body, and so important that you cannot strike a blow, kick a football, throw a baseball or a baseball, or even a heavy ball without the diaphragm a slight outward and upward bend and the ribs at the same time moving out a little from the sides of the body into the air of the action of the diaphragm. It also follows that we cannot

sing a note with really without a muscle manifestation. This is not a case, as a musician might. This is a result of correct, vital activity both in speech and in singing.

The secret of correct normal breathing lies in good posture, and the second way to achieve it is to be flat as the floor with the entire upper including the feet. If a very high position keeps the feet from touching it is activity it is good to raise the knees, keeping the feet on the floor, raising the knees to straighten the feet all parts of the spine must be flat. Through this exercise of raising the knees the individual will gradually become able to keep the back straight. When this work is accomplished he should then stand against the wall with the back flat touching the wall in its entirety. Again he may have to bend the knees a little at the beginning. When the back is straight on the individual stands against the wall, the feet are in a position, walking with the feet in a proper position. This posture is adopted by actors who must move about only in a limited space and yet act almost continuously in the audience. With such posture breathing is almost impossible. The individual will find that when he is relaxed there is a slight upward projection in the upper abdomen, but when he is active the respiratory muscles around the entire body. Especially is the activity noticeable in the back. The best way to discover perfect breathing is to put your hand around the waist of a friend and give him breathing, then while he is lying on his stomach under him has his hands on his shoulders, especially when he is very active and looking. A child of three months has been studied and given in breathing in posture. The two (Continued on Page 41)

IT IS GENERALLY EXPECTED of teachers of instrumental music that they have a wide knowledge of materials and techniques for teaching everything from bagpipes to flutes in all types of instruments to make reasonable groups, orchestras and bands in elementary, junior and senior high. This is a heavy order, yet we hardly realize that all schools should have a complete offering on such field.

In the crowded curriculum of the present day school, no subject can be completely covered, but any school which begins even to cover adequate future to achieve a complete program must do a great deal of careful, long range planning.

In making any language—and music is no exception—it is important to follow a logical sequence. If the learner is to make progress, she would hardly expect a child to learn advanced language before some of the basic fundamentals had been learned. We believe that learners in physical education or band instruments presents the same "language learning" pattern.

In the study of Spanish, students must first attain competence before advance we beyond the beginning stage. We believe instrumental music study should follow a similar pattern.

In an orderly sequence of learning leading to mastery of an orchestral or band instrument, courses and activities should be graduated on at least three general levels of attainment: (1) the beginning groups, (2) the intermediate groups, and (3) the advanced performers. Band study groups may be in band in grades 6-8 as the first level, grades 9-10 as the second level and grades 11-12 as the advanced level. At any one time one line leader that students must be presented to advance from the lower levels up to a continuous experience. If and groups is to be made in playing. Some students progress these levels groups might be placed in the beginning classes, and some students with out-of-school training might be eligible for the intermediate or advanced group. A very flexible program would be necessary to meet all the individual needs, but the important fact is that every student who enters exposure to the program should be able to find a niche where his talent and technique could be developed.

Some students will not be physically able to carry such a program in the elementary school and some parents will not be able

Schools need a complete instrumental program

Ensemble groups, orchestras and bands in all grades are essential for a well-rounded school music plan

By RALPHE RUSH

Coordinator Music Education, University of St. Paul, St. Paul, Minn.

and in presenting their children to start as early as they desire, the beginning classes in junior high school should be given much experience.

In many years of public school music instruction, this writer has seen more successful instrumentalists start at seventh grade level than at any other. In a junior high school of 7-8-9 grades it is logical for beginners to start in the seventh grade, proceed to the intermediate groups in the eighth grade and "make the first team" in the ninth grade.

In most school systems it will be necessary for some beginners to start in senior high school. This is far from ideal of course, for a student who starts with level goals to start a career in an instrument will have to make rapid strides to overcome the handicap of competing with people who started earlier. However, it can be done quite successfully. If the entire instrumental program is confined to the senior high school, then all three levels should be provided, but the advanced level (no hands) is required to achieve the near-shooted that can be found in a school offering seven or eight years of instrumental music training.

Within each of these three levels there should be a wide variety of opportunity for individuals to experience and develop. From before the beginning instrumental classes, there should be some form of pro-

cesses or go hand experience during which have some type of talent tests and aptitude experiments are conducted to help learn these students who were best equipped for a career in instrumental music. For the beginning group there should be at least a beginning band class composed of students only and a beginning string class for second strings only.

The writer differs with those who advocate beginning orchestras with all instruments present. The material that is available in the teaching such classes is all directed for the entire string with which added to the whole with string added. The time that are used, the starting times, the range and other problems first met, all point to the fact. And it is unfortunate that what is good for beginning music students means beginning strings and orchestras. String players who start with winds in the same class, are hardly be expected to achieve any degree of success in playing such ensembles, even they spend most of their time working hard not to be heard. The problems of strong line quality and intonation are seldom given any consideration. The usual procedure is for the strings to drop out of such a group and only a beginning band is left.

At the elementary level the writer recommends that where possible (Continued on Page 42)

Adventures of a Piano Teacher

Do you get those Monday Morning Music Teacher's Blues? Does it seem impossible to face the week's crowded schedule? Then try this remedy

By GUY MAIER

I, too, used to suffer from those Monday Morning Music Teacher's Blues. It seemed impossible to face the week's evening schedule, and I hurried to spend as least an hour planning each pupil's lesson. It is fun, outlining the lesson around constantly changing activities—right reading (at beginning), "Mind Boggling" (early a month or two), a short technical control exercise, some chords at a simple harmonic or melodic sequence, a bit of conducting, a review piece, or studying the phrasing of a new piece may keep the piano. It is surprising how many plans can be covered in a single hour by careful planning.

Another good Music resource is for the

teacher to practice one piece with each, and to play it for the student in the "third part" of the lesson. The same piece may be played for every pupil and the selection is changed weekly. Try several ways of presenting it. Give a brief, graphic lesson where word pictures of the selection before you play it, or ask the student to discuss it, then, bass rhythm, and lyrics. Have him guess the composer's name, or the way in which it was composed, or any setting, and get your pupil's reactions afterward.

The piece should not be long and need not be hard, and yet it can provide one of the best ways I know for a teacher to keep in touch. Practice may be reduced to

the minimum but with a definite gain: playing practice may then be substituted perfectly, and (of no small importance) your work as a player may be used to the student's mind—and it all does come there!

THE WOOD NIMBUS DART

One of my most satisfactory adventures in piano technique's blues was a group of six young, university professors—in physics, philosophy, mathematics—who used to be routinely surprised that their intellectual statements were of little avail in the bewildering intervals of piano playing. One (Continued on Page 44)

Presenting on the following music page

Winners in the JUNIOR ETUDE composition contest

On the following pages appear three compositions which, on the opinion of present readers, were the most striking submitted in JUNE's composition contest last fall.

The contest was limited to young composers not over 18 years of age. Responses were astonishing. Manuscripts poured in from all parts of the United States and Canada. They were of all ages and ages—piano, violin, voice, works for flute and piano, other instrumental combinations.

For space reasons, works in larger forms could not be printed in JUNE's piano column. That is why the winners

by young composers which follow are mainly for solo piano.

Each number appears just as it was submitted in the contest—parallel fifths and all, in some cases, sections of a work were omitted to save space. Some were edited by JUNE's staff, however. Every note appears just as it is in the original manuscript.

Composers represented here came from large cities and small towns, and from all parts of the country. Many styles are represented, from Richard Strauss's romanticism, through Chopin's "Nocturne" to Beethoven's sophisticated "Midnight Premonition,"

an interesting example of romanticism with the right hand in C major and the left in D-flat.

ETUDE's editors were fascinated by the range and versatility of manuscript submitted, and hope readers will have as much fun playing this month's music as we did in preparing it for publication.

To Elizabeth Anne Bates, already a composition student at the Eastern School of Music, and to others of our young composers who have submitted they intend to make more their profession, ETUDE wishes happy and prosperous careers.

Adagio

Elizabeth Anne Bates, 18, of Silverdale, Pa., has been composing since she was six, but didn't write a piece known outside her area until 19. At 18, she decided to make music her life work. "An American composer in Berlin, Germany," she wrote, "I studied piano with Ruth Becker Shuman, who was a pupil of Gustav Shuman. I am now in my sophomore year at the Eastern School of Music in Rochester, New York, where I am enjoying a composition and studying with the composer, Louis Ellerman. I never 'believe' but you, and eventually I intend to be a composer &."

ELIZABETH ANNE BATES

8

ppp *delicately*
lightly

Tutti

ritardando espressivo *ppp*

Midnight Promenade

Donald Joseph who at the age of 17 is already up to Page 8, is in the eighth grade at Walker Junior High School, Milwaukee. "My first composition was written at about four or five years of age" he recalls. "At age 11 had my first lesson with a friend of the family, Mrs. Olive Gilman, who made me the first study of music. In 1934 I composed my first lesson at the Walker Junior High School in January and later in composition. In 1935 I became interested in the organ and began taking lessons. By this time I had written about 10 pieces, some small and some a little larger. Some of the larger ones were: 'Tutti Grande in D Major', 'Sonata in D Major', 'The Evening Star (Sonata)', 'Christmas Night', 'New American', etc. In April, 1938 I was invited to the New York in the concert of the Piano Edition sponsored by the Wisconsin Society of Music Association."

Joseph's age 17

Donald 1938

Allegretto

crescendo

Allegretto

crescendo

Nocturne

The Stamford Connecticut native, Richard and John, are well-known as a pianistic team in daily home recitals, Buffalo, New York. Richard writes: "I am in the slightly ironic, amusing Van High School in Buffalo. I started music when seven years of age with Mrs. Ada Marshall Tarr, a capable teacher and accomplished musician. We studied and I have improved on composing with Clara Fries and Peggy Lovaglio, and have played from time to time before Lady's club, clubs and on programs sponsored by church organizations. We studied theory and harmony under Mrs. Tarr and have taken voice lessons under Mr. Harold Henderson, on programs sponsored by church organizations. We studied theory and harmony under Mrs. Tarr and have taken voice lessons under Mr. Harold Henderson, on programs sponsored by church organizations. We studied theory and harmony under Mrs. Tarr and have taken voice lessons under Mr. Harold Henderson, on programs sponsored by church organizations."

Moderato

RECHARD CONTROLLA

STONE-MARCH 1902

Humoresque

"I have studied every variety of piano," writes Bill Nelson, 16, of Everett, Washington, "and I have also made all arrangements. My piano teacher is Mrs. Esther Reynolds, who is a pupil of Stella Power Johnson. My composition teachers are George Frederick Meyer and John Vercell, both of whom teach at the University of Washington in Seattle. I have written many songs, descriptive piano pieces, as well as various other specialties, alone and in some instances in a group with five or six others and solo. I am in the eighth grade in the North Junior High School in Everett. I play the piano in our school orchestra and participate in the school band. My favorite songs are swimming, fishing and sailing."

All Legato

WILL NELSON

STONE-MARCH 1902

Prelude in F-Sharp

FREDERIC CHOPIN, Op. 9, No. 1

[illegible]

Prelude in A

FIGURE 10. CORTICOL, G₁, 25, 25.

Prelude in A

Prelude in C major

The Return

FELIX MENDELSSOHN-BARTOLDY Op. 31 No. 1

Allegretto

From "Piano Collection No. 11, Songs Without Words" by Felix Mendelssohn

Waltz

JOHANNES BRAHMS, Op. 39 No. 1

Tempo, Moderato = 120

From "Piano Collection No. 10, Waltzes, Op. 39" by Johannes Brahms

Waltz

From "Piano Collection No. 10, Waltzes, Op. 27" by Johannes Brahms

JOHANNES BRAHMS, Op. 27, No. 1

From "Piano Collection No. 20, Waltzes, Op. 39" by Johannes Brahms

Waltz

Grazioso (♩ = 144)

JOHANNES BRAHMS, Op. 39, No. 5

STONE-MARCH 1911

Sonata XIII

For Piano

G. F. RADEL

Larghetto (♩ = 10)

STONE-MARCH 1912

Little Gipsy Song

Recess

LIMPHOLD J. BIRD, Op. 9, No. 4

Allegro (♩ = 160)

Little Gipsy Song

Piano

LIMPHOLD J. BIRD, Op. 9, No. 4

Allegro (♩ = 160)

The Crucifixion

(The Seven Sins & Miracles' Words)

Art by William Dowling

WOLFE SPENTHILL

VOICE

PIANO

Intro

Oh, we - re - not that a pit - y we - re

don't be - never read a man - in - let's word They con - sider us to be - John's law, be -

never read a man - in - let's word, Not a word, not a word, not a word

They led him up to Cal - vary's hill, be - never read a man - in - let's

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ETUDE MARCH 1951

2nd voice

They said I saw the tree, be - never read a man - in - let's

3rd voice

Not a word, not a word, not a word

They

gazed the tree, the words, be - never read a man - in - let's word, be -

4th voice

Not a word, not a word, not a word

be - never read a man - in - let's word, Not a word, not a word

5th voice

Not a word, not a word, not a word

Not a word, not a word, not a word

6th voice

Not a word, not a word, not a word

Not a word, not a word, not a word

7th voice

Not a word, not a word, not a word

Not a word, not a word, not a word

ETUDE MARCH 1951

Sunday Morning in the Mountains

For Solo: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.
 For Piano: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.
 For Organ: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.

For Organ: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.
 For Piano: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.
 For Organ: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.

For Organ: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.
 For Piano: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.
 For Organ: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.

Musical score for "Sunday Morning in the Mountains". The score is written for Piano and Organ. It features a variety of musical notations, including treble and bass clefs, time signatures, and dynamic markings. The score is divided into sections, with some parts marked "For Solo" and others "For Piano". The title "Sunday Morning in the Mountains" is prominently displayed at the top.

April Enchantment

For Piano: Gb. Soloist, Soprano, Alto, Tenor, Bass, or Chorus.

Musical score for "April Enchantment". The score is written for Piano and Organ. It features a variety of musical notations, including treble and bass clefs, time signatures, and dynamic markings. The score is divided into sections, with some parts marked "For Solo" and others "For Piano". The title "April Enchantment" is prominently displayed at the top.

Organ Music for Your Easter Songs

—from Your Familiar Piano Keys



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Long, swelling notes glide—flow to big, resonant chords—roll with a thunderous sweep at the heart of symphonies. When they're depressed—the gas openings are closed—result is that a series of rapidly increased airwaves strike pistons, the **ORGANO** electronic organ.

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